

A+U



Super Danish
Design from Denmark?
Chinese Edition

建筑与城市 中文版
Architecture and Urbanism
12:12

046

Feature:
Super Danish
— Design from Denmark?

编辑:
赵敏丹 友——今日丹及建筑

Super Danish – Design from Denmark?

超级丹麦——今日丹麦建筑

au

Architecture and Urbanism
Chinese Edition
2012:12 No.016

日文版

发行人/主编:

吉田信之

设计顾问:

麦西莫·维格奈里

顾问:

安藤忠雄, 大阪
杰克士·赫尔佐格, 巴塞爾
伊东丰雄, 东京
瑞姆·库哈斯, 鹿特丹
特伦斯·莱利, 迈阿密
塞西尔·巴尔蒙德, 伦敦
让-路易·柯芬, 巴黎
森俊子, 坎布里奇
莫什·莫斯塔法维, 坎布里奇
西泽立卫, 东京

中文版

主编: 阮海洪

执行主编: 王娜

英文编辑: 孔慧丽

英文翻译: 陈霜/肖靖/杨畅

市场总监: 付力

广告总监: 李金鹏

图书在版编目(CIP)数据

建筑与都市. 超级丹麦——今日丹麦建筑 / 《建筑与都市》中文版编辑部编.
—武汉: 华中科技大学出版社, 2013.2
ISBN 978-7-5609-8697-5

I. ①建… II. ①建… III. ①建筑设计—作品集—丹麦 IV. ①TU206

中国版本图书馆CIP数据核字(2013)第028258号

建筑与都市

超级丹麦——今日丹麦建筑

《建筑与都市》中文版编辑部 编

(原版由A+U Publishing Co., Ltd. 编辑与出版)

出版发行: 华中科技大学出版社(中国·武汉)

地址: 武汉市武昌路喻路1037号(邮编: 430074)

出版人: 阮海洪

责任编辑: 王娜

责任校对: 孔慧丽

责任监印: 秦英

印刷: 上海当纳利印刷有限公司

开本: 965 mm × 1270 mm 1/16

印张: 8

字数: 115千字

版次: 2013年2月第1版 第1次印刷

定价: 98.00元

台湾地区总代理: 惠顿股份有限公司

电话: (02) 23121566

网址: www.archi-online.com

订
華
中
大
學

订阅热线: 13752301270

本书若有印刷质量问题, 请向出版社营销中心调换

全国免费服务热线: 400-6679-118 竭诚为您服务

版权所有 侵权必究

专辑：超级丹麦——今日丹麦建筑

6

论文：

斯堪的纳维亚的崛起
肯特·马丁努森

10

PLOT在丹麦的建筑 2003—2008

22

BIG

8字集合住宅 / 废物能源转化工厂 / 西57街住宅楼 / 格陵兰国家艺术馆 / MÉCA文化中心 / 金贝尔艺术中心新馆 / 比奇·豪大楼

38

JDS建筑师事务所

霍门克伦滑雪跳台 / 深圳物流城 / ZOOREA——多弃多可持续动物园岛 / 美人鱼2.0 / 自行车城

56

论文：

源于荷兰？——驳直系传承说
施里斯·布勒曼·詹森

60

COBE

图书馆 / 诺黑文港区改造 / ROCKmagnet / 福法特胡赛特幼儿园 / 诺尔普特火车站

72

TRANSFORM

奥胡斯中央火车站地块项目 / 节能办公建筑——城市能源 / 西安城墙 / 雷比德国家公园信息中心 / 胡梅尔图夫特威

80

NORD建筑师事务所

癌症病患康复中心 / 国家科学中心 / 铁路货仓总体规划 / 古德堡学校操场 / “香蕉”公园

94

ADEPT

马洛夫轴 / 文化运动馆 / 天空之村 / 达拉纳媒体中心

104

EFFEKT

爱沙尼亚艺术学院 / 哈尔斯科文自然中心 / 实验馆——科学城市 / LIVSRUM——癌症咨询中心 / 加德岛

110

SLETH

伊斯莱乌的身份，罗多乌尔市 / 卡昂半岛 / 挪威国家博物馆 / 游船码头

116

WE建筑师事务所

法鲁姆 / 玛里尔霍文化中心 / 天空教堂

122

joja

书山 / 元素之塔 / 福尔克纳嘉顿 / 沃勒教堂 / 看守者的小屋

Architecture and Urbanism
Chinese Edition

2012:12 No.046

Publisher/Editor:
Nobuyuki Yoshida

Design Consultant:
Massimo Vignelli

Advisers:
Tadao Ando, Osaka
Jacques Herzog, Basel
Toyo Ito, Tokyo
Rem Koolhaas, Rotterdam
Terence Riley, Miami
Cecil Balmond, London
Jean-Louis Cohen, Paris
Toshiko Mori, Cambridge
Mohsen Mostafavi, Cambridge
Ryue Nishizawa, Tokyo

**Chinese Edition
Editor-in-Chief:**
Haibong Ruan

Executive Editor-in-Chief:
Kidida Wong

English Editor:
Ivy Kong

Translator:
Shuang Chen / Jing Xiao / Vincent Yang

Marketing Manager:
Aaron Fu

Advertising Director:
Jinpeng Li

Cover: 8 House by BIG.
Photo: Ulrik Janzén.

Original edition
A+U Publishing Co., Ltd. Tokyo, Japan

Chinese Edition
Architecture Branch of Huazhong University of
Science and Technology Press
Tel: +8613752301270
Email: auchia@126.com
http://www.hustjiao.com

Feature: Super Danish – Design from Denmark?

6

Essay:
Emergence of Scandinavism
Kent Martinussen

10

PLOT Works in Denmark 2003–2008

22

BIG
8 House / Waste-to-Energy Plant / West 57th / Greenland National Gallery /
MÉCA / New Kimball Art Center / Beach and Howe

38

JDS Architects
Holmenkollen Ski Jump / Shenzhen Logistic City /
ZOOREA – Dochodo Sustainable Zoological Island / Mermaid 2.0 / Bike City

56

Essay:
Out of Holland? – Opposing a Linear Genealogy
Boris Brorman Jensen

60

COBE
The Library / Nordhavnen / The ROCKmagnet /
Forfattedhuset Kindergarden / Nørreport Train Station

72

TRANSFORM
Aarhus Central Station Area /
Energy-efficient office building – Urban Energy / Xian City Wall /
Info Portal Rebuild National Park / Hummeltoftevej

80

NORD Architects
Healthcare Center for Cancer Patients / Natural Science Center /
Railway Goods, Masterplan / Guldberg Schoolyard / BaNana Park

94

ADEPT
Måløv Axis / House of Culture and Movement / Village in the Sky /
Dalarna Media Arena

104

EFFEKT
Estonian Academy of Arts / Nature Centre in Hareskoven /
Experimentarium – Science City / LIVSRUM – Cancer Counseling Center /
Gadeokdo

110

SLETH
Islev Identity, Rodovre / Presqu'île Caen / Norway National Museum /
Cruise Terminal

116

WE Architecture
Farum / Mariehøj Culture Centre / Skyscape

122

jaja
Book Hill / Tower of Elements / Falkonergården / Våler Church /
Watchmans Hut

Feature:

Super Danish – Design from Denmark?

专辑:

超级丹麦——今日丹麦建筑

The more conservative the culture, the higher the possibility of nurturing the avant-garde. Countless cases in history reveal radical reactions to strong traditions. The passionate following of the punk rock scene in England is a case in point.

To most people, the image of Danish design evokes something pragmatic, a solution that is both highly functional and beautiful. In architecture, Arne Jacobsen and Jorn Utzon come to mind as masters of this tradition, contributing largely to establishing the Danish brand.

The present, however, appears different. Centred around the former partners and founders of PLOT, Bjarke Ingels (now founding partner of BIG), and Julien De Smedt (now principal of JDS Architects), architects of their generation and younger have distinct qualities that diverge from the past. Having worked in offices like OMA and MVRDV, they have inherited the clear conceptual thinking and bold designs of the so-called “Superdutch”, deploying journalism with architecture to make a large presence in the international competition scene.

The work of this emerging generation covered in this issue captures the spirit of a new movement: the “Super Danish.” In positing such a tendency, a number of questions are raised. How does such a movement materialize in Denmark, and what are the similarities and differences with the “Superdutch”? What design process does this involve, and what are its possibilities? The two essays “Emergence of Scandinavism” and “Out of Holland? – Opposing a Linear Genealogy” nourish the discussion.

In a world where architecture and society are forced to re-evaluate their identities, the meaning and future of the “Super Danish” should be of interest to all.

(a+u)

Translated from Japanese by Michael Sypkens

文化传统越为保守，越有可能培育和滋生出前卫思潮。历史上，强势传统遭受激进冲击的事例不胜枚举。朋克摇滚风行英伦三岛便是一例。

在大多数人心目中，“实用”和“美观”是丹麦设计的招牌标志。以阿诺·雅克布森和约翰·伍重为代表的丹麦建筑师们树立起了传统丹麦建筑之大旗。

然而，时过境迁，今非昔比。原 PLOT 事务所创始人及合伙人比雅克·英格尔斯（现任 BIG 建筑师事务所创始人）与朱利安·德·斯迈德（现任 JDS 建筑师事务所负责人）成为当代和新生代丹麦建筑师的领军人物，他们风格犀利、独树一帜，与老一代分道扬镳，渐行渐远。许多丹麦新锐建筑师都曾供职于 OMA 和 MVRDV 等知名事务所，他们汲取和承袭了所谓“超级荷兰”流派清晰的思维模式和大胆的设计风格，成为新闻媒体的焦点，频频亮相于国际设计竞赛中。

本期专辑介绍丹麦建筑人的新兴一代，他们的项目和作品正推动着一场崭新的建筑潮流——“超级丹麦”。我们试图从以下几个视角来了解这一新兴流派：“超级丹麦”是如何在丹麦萌生、发展和形成的？“超级丹麦”与“超级荷兰”何异何同？“超级丹麦”包含什么样的设计过程？它将走向何方？本期刊载的两篇论文《斯堪的纳维亚的崛起》和《源于荷兰？——驳直系传承说》丰富与深化了我们的讨论。

当今世界日新月异，建筑与社会的内涵正历经变革，“超级丹麦”的意义与未来值得广大读者深切关注。

(编者)

Essay:

Emergence of Scandinism

Kent Martinussen

论文:

斯塔的纳主义的崛起

肯特·马丁努森

At the World Expo 2010 in Shanghai the Danish Pavilion, designed by BIG, was shaped as a huge, white spatial knot in whose empty center was an abstract, turquoise pool of water in which the real, authentic fairytale figure, the Little Mermaid, was sitting on her stone gazing at the masses number of visitors. In this show of urban and architectural visions for the future metropolis, which attracted 70 million visitors, the BIG, design with its concepts of sustainable *welfairytales* did in many ways epitomize quite well why Danish architecture, after decades in oblivion, is once again in the limelight of the global scene of architecture – bold answers to the worlds rising demand for sustainable solutions in a cool and poetic Scandinavian design!

Spanning almost three decades - from the 1950s to the 1970s – the concept of Danish Design held the position as a strong international brand, defined by an authentic and often surprisingly minimalistic combination of unique and expressive aesthetics and obvious functionality. Danish architecture and design became synonymous with high-quality functionality, artistic appearance, and the use of natural materials such as wood, stone and bricks. It embodied an entire humanistic lifestyle with a Scandinavian flair pivoting around the image of well educated people living in healthy, social democratic societies. All of it – of course – designed by socially engaged architects!

In 1952 the Danish architect Arne Jacobsen designed his iconic Ant Chair. A chair that has been exhibited in every design museum around the world ever since. Still in production and selling quite well, it is the obvious darling of the world's prominent architects when furnishing their masterpieces – Kazuyo Sejima, just to mention one devotee. Some years later the Danish architect Jørn Utzon won the international competition for the design of the Sydney Opera House in Australia. Thanks to its obvious architectural qualities the Sydney Opera House became the most iconic modern building of the twentieth century and is considered by Australians to have “put our country on the world map”. For being a unique place on earth it is listed on the UN World Heritage List along with the Taj Mahal and the Egyptian Pyramids – the youngest building ever to be listed.

And in 1960 a Danish wooden chair designed by Hans Wegner was chosen for the world's first televised broadcast of an American presidential debate between John F. Kennedy and Richard Nixon. Since that first introduction on TV, the Wegner chair has been referred to simply as “the chair”. As is well known Wegner's iconic chairs were inspired by traditional Japanese and Chinese chairs.

But all of that was decades ago.

The fact that President Barack Obama, before attending a recent international conference in Copenhagen requested “the chair” to be used for his meetings may suggest a somewhat outworn image of Danish design culture. Talking about contemporary Danish architecture, nothing could be further from the truth!

But what actually happened to Danish architecture in the first decade of the new millennium? Why are young Danish practices suddenly celebrated and attracting attention from clients to magazines around the globe?

As Linda Tischler, senior editor of the magazine *Fast Company*, recently said, she is “so over the Dutch” and that now it is all about “the Danes” and in the latest issue of *Vanity Fair* the Danes and their Scandinavian neighbours are subject of editorial attention.

To understand what characterises the 2000s in general, you may have to stand back and look at the forces at play in the period. In my opinion, the revitalization of Danish architecture is due to not only one thing but a confluence of different strong forces of which the “millennium mood” may be the backdrop. Certainly it definitely meant a great deal that with September 11 we got the media “clash of civilisations”. We were experiencing a global as well as national building boom and an economic rise, among other things supported by the US subprime loans and their derivatives which, somewhat simplified, probably appeared to soften the effects of September 11. Hereby the global economy shifted into an unprecedented high gear; artificially high, as we now know.

Chinese cities grew tremendously at the same time as we in Denmark had a readiness in the form of a highly artistic education level at our schools of architecture – artistically well-educated architects belonging to a new generation that by nature was already globalist were ready to jump onto the stage though not necessarily ready to play the full character when it came to the tough business of global architecture. In And in Denmark we politically chose to put Danish architecture on the export agenda. We did so through many different means and project. For example I invited Bruce Mau, from Bruce Mau Design Inc. (Mau had among other things done *S,M,L,XL* with Rem Koolhaas) and I said to Bruce, you are a global design thinker and we would like you to confront the artistic talent pool of Danish architecture including its fine tradition with globalization, thereby boosting our ability to develop Danish architecture as an art form, as a culture and as business with a global perspective. That project among other strategically important projects made a difference. Bruce and his people took

Bjarke Ingels and Julien de Smedt and their generation on a "mystery tour" opening up the whole idea of globalisation and its pitfalls, challenges and chances. Likewise we organized a Co-evolution project between Danish architects and Chinese top universities on the subject of sustainable urban planning in the four biggest Chinese cities. We exhibited the results in the Venice Biennale in 2006 and the project won the Golden Lion. But more importantly it forced the young Danish architects as COBE, CEBRA, EFFEKT and TRANSFORM to plunge direct into all the dirty realism of getting globalized and understanding the forces behind the conditions for making architecture in the new millennium. And I think it made a long lasting difference for the new generation, including the people presented in this issue. If you ask the architects themselves I think they will say that meeting the Chinese in Co-evolution made a difference exactly because it did not have to be about architecture only as an art form, just as BIG's wording of the *hedonistic sustainable* was based on meeting and working with Bruce Mau.

I think that young companies like the ones presented in this edition stand on the shoulders of some kind of *neue sachlichkeit*. Today they are not doing this for the sake of the form and artistic expression alone. It certainly counts and is an important driver, but it rarely stands alone – for good reasons, I would argue. The functional demands are much more complex today than say even just ten years ago. When best, architecture supporting today's Scandinavian has an aggregating ability as we see in the 8 House in Ørestad by BIG to fuse many different elements of life: various practices, collectivities, health, socializing, global responsibility and a viable business. Together with the engineers, these young Danish architects put things together in a way that creates many different connections to the surrounding world that are not just of aesthetical value or nature.

I believe this way of working includes the answers to one of the biggest paradigm shifts that we have witnessed for a century, which is about the welfare of the planet and mankind. The shift is so fundamental because the new paradigm invokes a new kind of demand from the global markets of architecture and the form is fundamentally cross disciplinary. And rightly so. This demand transcends all traditional silo thinking between architects and engineers and is already breaking down the well known shapes of the conditions for the production of architecture that we have known so far. The divisions in classical training and professionalism, in businesses and deliveries, everything is undergoing a radical transformation. Those who can bind many parameters together will win the competition for the new

economy: green growth.

So I think that it is important to emphasise that one of the authentic strengths of architecture is that can bridge radical art and radical science. And only because of this will it be able truly to contribute to the new paradigm we saw coming in the 2000s – from black to green economy.

I am truly convinced that the 2000s gave us a re-birth of Danish architecture that can accomplish exactly that: Nordic pragmatic-humanism or new Scandinavian humanism – in short *SCANDINAVISM – cool and common grounded!*

Kent Martinussen

Kent Martinussen received an MA of Architecture from the Royal Danish Academy of Fine Art in Copenhagen. Besides being the CEO of the Danish Architecture Centre, he is a regular on national and international committees and boards – e.g. as member of the international jury for the Architecture Biennale in Venice, the steering committee of the Mies Van der Rohe prize and other well established international architectural juries. He serves as an advisor for governments, municipalities and corporations and has received several national and international awards and accolades for his worldwide promotion and communication of architecture primarily focused on the capacity of architecture under the emblem of globalization. He is knighted by Her Majesty The Queen of Denmark.

2010年上海世博会的丹麦馆系由BIG建筑师事务所主持设计。该建筑通体白色，形如一只巨大绳结，中心环抱着一汪碧波微澜，水体抽象简约，池中坐落着从哥本哈根远道运来的原版铜像——童话人物小美人鱼端坐在岩石上，凝视着熙熙攘攘的游客。本届世博会以展览未来建筑与城市为主题，吸引游客7000万人次。BIG事务所设计的丹麦馆被命名为“幸福生活童话乐园”，传达和呈现了他们构想中的可持续城市概念，堪称新生代丹麦建筑的典范之作——这也解答了为什么丹麦建筑在沉寂数十年后能够再露头角、风靡全球——正当全球环境日益恶化、可持续发展问题亟待解决之际，丹麦建筑交出了一份大胆犀利的答卷，将新斯堪的纳维亚设计风格的冷静和诗意呈现于世！

20世纪50年代至70年代期间——跨度近30年——丹麦设计曾独步天下，其品牌强大，蜚声国际。彼时，丹麦设计将独特而富于表现力的美学特质与明确的功能性采取本真而新奇的简约手法进行整合。“丹麦建筑”和“丹麦设计”当仁不让地成为“性能卓越、外型美观以及纯熟使用天然材料（包括木材、石材和砖块）”的代名词，全面体现了一种蕴含着斯堪的纳维亚风情的人本主义生活方式，描绘出一幅美好景象：社会环境健康民主，受过良好教育的人们安居乐业。当然，所有这一切，肩负社会责任的建筑师们功不可没！

1952年，丹麦建筑师阿诺·雅克布森推出他的标志性作品——蚂蚁椅。问世至今，蚂蚁椅行销世界各地，成为设计博物馆的必备展品，而且至今仍源源不断地生产和销售。许多国际知名建筑师将蚂蚁椅视若宠儿，频频应用于自己的建筑项目中——譬如妹岛和世便是爱好者之一。

数年之后，丹麦建筑师约翰·伍重在澳大利亚悉尼歌剧院的国际设计竞赛中力拔头筹。凭借其张扬鲜明的建筑品质，悉尼歌剧院成为20世纪最具代表性的现代建筑之一。在澳大利亚人的心目中，这座建筑使他们的国家“获得了国际声望”。2007年，悉尼歌剧院荣登联合国世界遗产名录，与印度泰姬陵和埃及金字塔同列一册，成为迄今为止最年轻的世界文化遗产。

1960年，美国首次电视直播总统竞选辩论，辩论双方为约翰·肯尼迪和理查德·尼克松，而汉斯·韦格纳设计的丹麦木椅获选成为专用座椅。自从它在电视上首次亮相后，韦格纳的圆椅便家喻户晓，被简化而尊称为“那椅子”。众所周知，韦格纳热爱从传统的日式和中

式座椅中汲取灵感，创作出一系列经典木椅。

然而，上述光辉岁月已是几十年前的陈年往事。

最近，奥巴马总统前往哥本哈根出席国际会议，他指定要求使用“那椅子”——这个小插曲似乎表明人们对“丹麦设计”的印象仍然还停留在50年前。然而，事实恰恰相反，当代丹麦建筑已是风貌一新、今非昔比！

那么，在新千年的第一个十年里，丹麦建筑究竟历经了何种嬗变？丹麦新锐建筑师事务所何以突然异军突起，享誉全球？

近日，《快速公司》杂志的资深编辑琳达·蒂施勒表示，她已经“对荷兰人不感兴趣了”，如今媒体焦点“全部转向丹麦人”。最新一期《名利场》杂志也正在集中报道丹麦设计师及其斯堪的纳维亚邻国的同行们。

想要一览21世纪的新生代丹麦建筑全貌，你不妨后退一步，环视其大环境背景，观察这段时间内发生了哪些事件，出现了哪些影响力量。在我看来，丹麦建筑的复兴并非单一成因，而是在“千禧心情”的背景之下，由多股强大势力纠结合流、共同推波助澜造就而成的。固然，911事件意义重大，让我们体认到“文明的冲突”。当时，美国次级抵押贷款及其金融衍生产品带动了经济蓬勃发展，包括丹麦在内的全球范围掀起建设热潮和经济热潮——全球形势一片大好，或多或少地消除或减轻了911事件的震撼和余悸。全球经济开始空前高涨——时至今日，我们方才醒悟，那其实是人为的虚假繁荣。

正当中国城市飞速发展的同时，丹麦的建筑学院凭借先进完备的艺术教育体系培养出大批高素质的新生代建筑师，他们与生俱来便注定担当全球主义者的重任，尽管他们羽翼未丰，在全球性建筑事务的艰巨挑战面前稍嫌稚嫩，但他们满怀豪情，跃跃欲试，准备好了要登上世界舞台。而丹麦国内也从政治角度出发决定“出口”丹麦建筑。为此，建筑界多方筹划，积极组织，推动输出建筑设计。例如，布鲁斯·茅设计公司创始人布鲁斯·茅（茅与雷姆·库哈斯多有合作，包括撰写《S、M、L、XL》一书）便应我邀约，前来合作。我对布鲁斯说，您是一位全球设计思想家，我们希望您以全球化理念对丹麦建筑的人才资源和优良传统进行激发和洗礼，全面提升丹麦建筑的国际竞争力，从艺术、文化以及商业等多方面推动丹麦建筑的发展。类似项目战略意义重大，数目众多，而丹麦建筑从中受益匪浅。于是乎，布鲁斯·茅

这样的全球主义先驱们引领着比雅克·英格尔斯、朱利安·德·斯坦德以及其他新生代丹麦建筑人走上了一条“神秘之旅”；他们开放胸怀，迎接全球化，无论前方是陷阱、挑战，还是机遇。

此外，我们还启动了一个协同进步项目，以可持续城市规划为主题，选择中国四大城市为基地，由丹麦建筑师与中国顶尖大学合作开发。该项目成果于2006年威尼斯双年展上展出，并荣获金狮奖。更重要的是，感谢这一项目的磨炼，丹麦新锐建筑师事务所（诸如COBE、CEBRA、EFFEKT和TRANSFORM等）逐渐率性投身于面目可憎的现实世界，全面全球化，并洞悉和把握新世纪建筑设计的背景动因。我相信，该项目实践大力促进了新生代建筑师们（包括本期介绍的这批建筑师在内）的成长和完善。如果询问建筑师本人，我想他们会回答说，该次丹中合作的“协同进步项目”大大促动了我们的观念转变，令我们认识到建筑不单纯只是一种艺术形式。譬如BIG提出的“享乐主义可持续发展”理念，其核心内容正源于他们与布鲁斯·茅多次会谈与合作的感想。

我认为，新生代丹麦建筑师事务所（包括本期介绍的这批建筑师在内）可谓站在巨人的肩膀上，这位巨人即“新客观主义”。他们不再单纯以形式和艺术表现为出发点进行建筑设计。当然，形式与艺术仍是重要的驱动力，但不再唯一——对此，我有充分的理由深表同意。当今的功能需求即使与十年前相比也要复杂得多。今天，正如我们从BIG设计的奥瑞斯达德8字集合住宅项目中所见，优秀的斯堪的纳维亚建筑富于凝聚力，融合了各式各样的生活元素；各种行业、各类人群、健康卫生、社交活动、全球责任以及一套可行的商业模式。年轻的丹麦建筑师与工程师携手合作，创造出一座座集成式建筑项目，与周边环境构建多样化连接，而非单纯满足审美需求或融入自然景观。

对于一个世纪以来我们所见证的关于造福人类社会与地球环境的多项重大的模式转变，我相信新生代丹麦建筑师的设计理念给出了答案。人类生活模式的根本性转变激发了全球建筑市场的新型需求，而新型需求本质上常常横跨多学科。本应如此。过去，建筑师与工程师各自为政，而今，为了满足建筑市场的新需求，他们必须超越传统的“孤岛思维模式”，打破惯常通用的建设项目流程。传统教育与职业培训的分野、建筑事务与施工实践的分界，一切都正经历着翻天覆地的变化。谁能够将诸多参数变量整合一体，谁就将成为新经济竞争的赢家，实现绿色增长。

因此，我必须强调，建筑最大的优势之一在于它能够将在激进的文

化艺术和激进的科学技术连接起来，整合为一体。唯其如此，建筑才能真正推动建设21世纪的全新模式——从黑色经济走向绿色经济。

我深信不疑的是，21世纪正在目睹丹麦建筑的复兴与重生，而新一代的丹麦建筑将成功实现“北欧实用人文主义”或者“新斯堪的纳维亚人文主义”——简称“斯堪的纳主义”——既简约冷峻，又为世人所共识。

（陈霜译）

肯特·马丁努森

肯特·马丁努森从哥本哈根丹麦皇家艺术学院取得建筑专业方向的文学硕士学位。目前，他除了担任丹麦建筑中心的CEO一职之外，还出任丹麦国内外各类专业委员会和评审团常规成员——其中包括威尼斯建筑双年展的国际评审。密斯·凡·德·罗埃的指导委员会成员和其他著名国际建筑评审机构的评审团成员。同时，马丁努森长期担任政府、市政和企业的咨询顾问，着眼于探索全球化架构下的建筑发展，致力于在全球范围内推广和交流建筑议题，曾多次荣获国家和国际奖项，并获丹麦女王陛下授勋爵士。

PLOT Works in Demark 2003-2008

PLOT 在丹麦的建筑 2003-2008



Credits and Data

Project title: Copenhagen Harbour Bath

Client: the municipality of Copenhagen

Location: Copenhagen, Denmark

Architect: BIG + JDS

Size: 2,500 m²

Cost: 580,000 euros.

Completion: 2003

Copenhagen Harbour Bath 2003, photo by Julien de Simet

丹麦建筑大师事务所 PLOT

需要全本请在线购买: www.ert.com





Credits and Data

Project title: Maritime Youth House
Client: the municipality of Copenhagen
Location: Copenhagen, Denmark
Architect: BIG + JDS
Collaborator: Birch & Krøghoe
Size: 2,000 m²
Cost: 1,150,000 euros
Completion: 2001



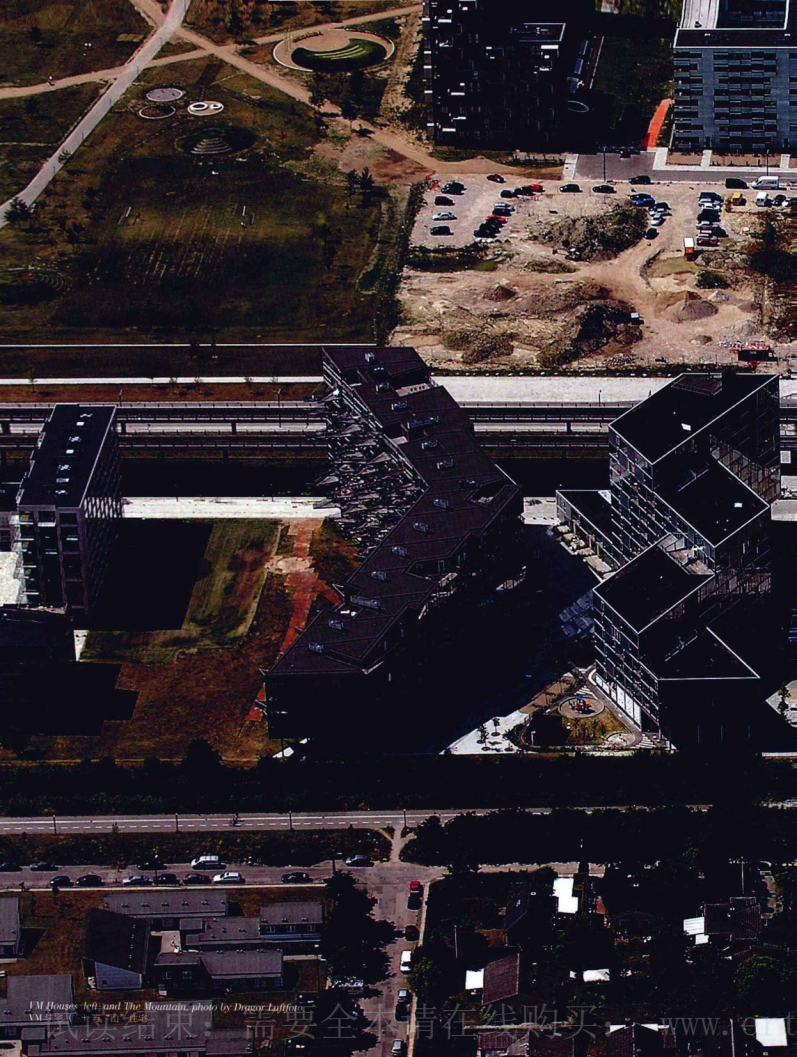


Credits and Data

Project Title: Psychiatric Hospital in Helsingør
Client: Frederiksborg County, Helsingør Hospital
Location: Helsingør, Denmark
Architect: BFC + JDS
Collaborator: Hopfner A/S, Moe & Brodsgaard
Size: 6,000 m²
Cost: 7,250,000 euros
Completion: 2005

Psychiatric Hospital in Helsingør, 2005, photo by Osmar Laffraco
赫尔辛格精神专科医院，2005





FM Houses (left) and The Mountain, photo by Dragon Luftfoto

式以結果，需要全本請在綫購買 www.rent